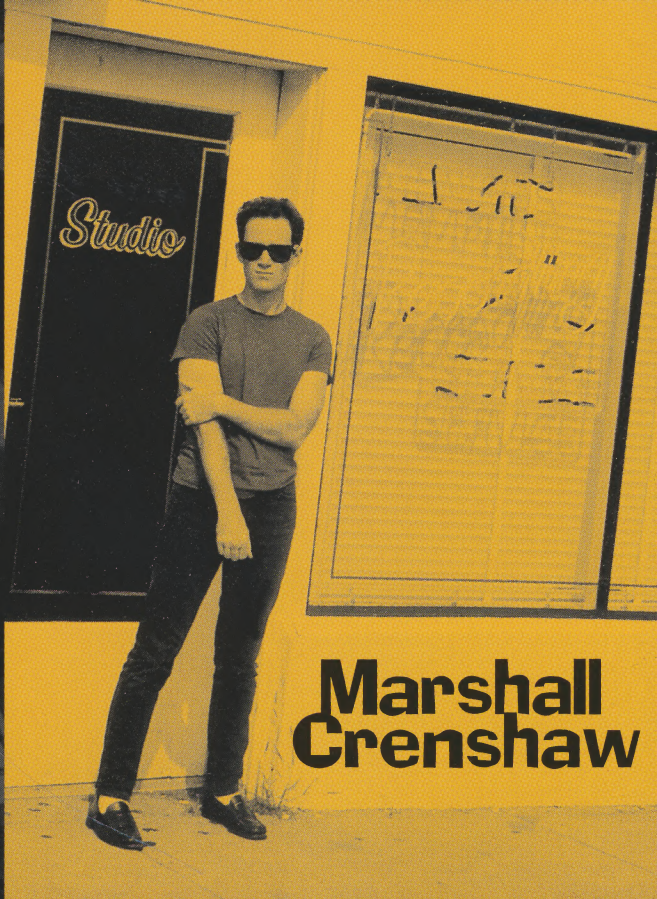


**the
9 volt
years**

**battery
powered
home demos
& curios
(1979-198?)**



**Marshall
Crenshaw**

hi-fi

medium
-fi

lo-fi

no-fi



- 1 Run Back to You 2 Someday Someway 3 Bad Luck
 4 Stay Fabulous 5 Everyone's in Love With You
 6 You're My Favorite Waste of Time 7 Vague Memory
 8 Bruce is King 9 That's It, I Quit, I'm Movin' On 10 She's Not You
 11 The Thrill of the Fight 12 First Love 13 Something's Gonna Happen
 14 I'm Sorry 15 Rockin' Around in NYC



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Someday Someway (1980) (M.Crenshaw) This is the one track here that was recorded in a professional studio. At some point, my brother and I hooked up with some 'entrepreneurs', and we'd go into this studio out in the suburbs after hours with them. I dig this version; it's got a whole different feel to it than the one on my first album. It was late at night, and there were drunk people in the studio, so there's a bit of a manic edge to the proceedings.

Bad Luck (1983) (M.Crenshaw/D.Was/D.Was) I originally wrote this with David Was, but I don't remember why. I think that it was a demo for someone else to sing on a record that never got made (how's that for vagueness?). Was (Not Was) ended up doing a version of this on their album 'What Up Dog?' If you know their version, you'll notice that the bridge that I do is different from the one that they do. I can't say that either of us got the bridge right, but I dig this demo.

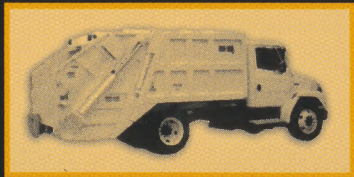
Stay Fabulous (198?) (R.Miller/M. Crenshaw) I wrote this with a friend of mine, Robert Miller, who writes orchestral music. We couldn't figure out what we wanted to write about, so we wrote an instrumental. It's unfinished; it ends before it should. When I was mastering this CD, the guy who was helping me out said, 'I was just getting into that song and all of a sudden, it's over.' So I apologize for that.

Everyone's In Love With You (1980)
(R. Crenshaw/M.Crenshaw) This is really my brother Robert's song, I just helped him fix the lyrics. That's him on piano, and I played the drums, and synth bass, and whatever else is on there. I guess that it rates pretty high on the schmaltz-o-meter, but I really love it. (This could be our tribute to Burt B.)



You're My Favorite Waste of Time (1979)
(M.Crenshaw) I recently remembered that I wrote this song backstage at the Stanley Theatre in Pittsburgh when I was on tour with 'Beatlemania'. It was the day before the show opened, and I just wandered around the theatre all afternoon watching the carpenters build the sets, etc., working this thing out in my head. Twenty years later, the cover versions keep coming; this song has saved my ass once or twice. When I did this demo, I wanted the beginning to sound like the bass drum break on "The Best Part of Breakin' Up" by The Ronettes. During the early '70s, at a time when I worked at a snowmobile factory and smoked pot all day long, I used to listen to Phil Spector singles obsessively. So that's partly where this song came from.

Vague Memory (1989) (M.Crenshaw) Sometime between the time I left Warner Bros. and the time I signed with MCA, I was getting ready to play some shows, and I decided to re-address this song. It was originally written for my third album 'Downtown', and I'd always loved the melody and the changes and the atmosphere. But I decided to kind of edit it a little bit, so I chopped away a couple of (not so hot) verses and put a guitar solo in. It was, to me, a drastic improvement. This is the demo that I made to teach the song to the guys that I was gonna play the gigs with.



Bruce Is King (1984) (M. Crenshaw) There's a version of this song on 'Downtown' called "Blues Is King" (the title of a BB King album that I don't own, by the way..). I wrote the lyrics under self-imposed duress, and have never been happy with them. Hearing this version again made me think that it always should've been an instrumental. To me, it's a really beautiful melody, and I think it does what it's supposed to do without the words. By the way, those are Mosrite guitars on this track. They sound great, but make tons of noise. At least mine did...

That's It, I Quit, I'm Movin' On (1983) (R.Alfred/D.Serino) My friend Will Schillinger gave me a tape of us on the Dave Herman Show on WNEW-FM when we were plugging my second album, 'Field Day'. This is myself, my brothers Robert and John, and bassist Chris Donato. We always had a good time doing things with people from WNEW, and Dave was nice enough to give the thumbs-up and let me include this here.

She's Not You (1980) (D.Jones/R.Crenshaw) When I first started recording with Robert, my work ethic was that I wanted us to do at least a session a week and record four songs each time. We only followed that structure for about three weeks, but this was a song that my brother had that became the fourth song at one of those sessions. He wrote it with a guy who's now his brother-in-law.

...The Thrill of the Fight... (1983) This is just a soundbite from the end of a show in Philadelphia. It was a great show and the crowd was really rowdy. Just as we were leaving, a guy and a girl started punching each other's faces in, just a couple feet away from me...

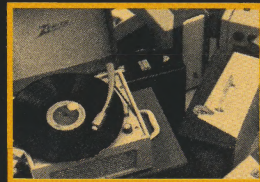
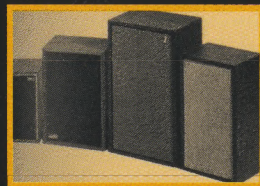
First Love (1979) (M.Crenshaw/R.Cioffi./F.Todd) I wrote this WHEN? With Rick Cioffi and Fred Todd, a couple of guys that I knew from Michigan. Rick was a big influence on me because he pretty much badgered me into becoming a songwriter. He idolized guys like Richie Cordell and Chinn & Chapman, and he really wanted to write hit singles. In Detroit in the mid-seventies, if you said out loud that you liked ABBA or Olivia Newton-John, then you were a radical, because Detroit was a real hard-rock town. I thought that Rick was funny and I liked his attitude.

Something's Gonna Happen (1980) (M.Crenshaw) This is close to the version of this song that was on my first single (on Alan Betrock's label, Shake Records). I was really proud of the first few seconds of this, because I was trying to copy the beginning of "C'mon Everybody", by Eddie Cochran. This turned out to be an important song for us, because when the single came out, Meg Griffin played it constantly on WNEW and made it a local hit in New York.

I'm Sorry (1979) (E.McDaniel) This is a Bo Diddley song; it's just something that I did, fooling around (on the same day that I did '...Favorite Waste..' I think). This really has the 'Pelham Sound' with the toy piano and the field drum, etc. Anyway, 'Bo Diddley's 16 All-Time Greatest Hits' is my all-time desert island record. (I still laugh at all the jokes on "Say Man.") My brothers and I know every track backwards and forwards, which didn't stop me from screwing up the words on this version.

Rockin' Around In NYC (1980) (M.Crenshaw) The version of this song on my first album is a little bit refined compared to this one. This one's kind of Ramones-ish, at least that was what we had in mind. This song is from the standpoint of a guy from the suburbs of Detroit experiencing New York City for the first time, and loving the whole thing.

-M.C., as told to Scott Schinder, July 1998



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Over the years,

people have expressed curiosity to me about my home demos, probably because one of them, "You're My Favorite Waste of Time," was the b-side to my first Warner Bros. single, "Someday Someway." When the idea of putting out a CD of demos was first suggested to me, I kind of balked. But then I sat down and listened to the stuff and my attitude changed. At this point in time I'm happy to share this stuff with whoever's interested. Some of these tracks embarrass me slightly, but I like them anyway. A lot...

There was a period from mid-1979 through early 1981 when I first got really serious and ambitious about writing songs and making recordings; quite a few of the tracks here are from that period. (For the gear-heads reading this): I had a TEAC 3340S reel-to-reel 4-track machine, a Panasonic boom-box (for monitoring), and two \$35 high-impedance mics. I didn't have a mixer so I'd plug the mics into battery-powered stomp boxes for compression and echo (hence the CD title). I also had a big wooden field drum (stolen from an Elks Club), some plastic maracas, an ARP synthesizer (beep beep), a couple of electric guitars, and a toy piano.

About half of the stuff here was recorded in the living room of an apartment that I used to live in (with my wife Ione) in Pelham, NY, across the street from the train station. The apartment had a big living room with plaster walls and a hardwood floor, and you can really hear the sound of that room on a lot of these tracks. My brother Robert was a drummer, and sometimes we'd go to this rehearsal studio where he worked and record drums and rhythm guitar. (There, they had lots of Shure SM57s, perhaps the world's greatest microphone). Then I'd take the stuff home and finish it. At this time, Ione, Robert, and I were newly arrived in (or near) New York from the Detroit area. We were like partners and allies, full of enthusiasm about where we were and what we were doing, in a 24-hour-a-day Pop Music frenzy. I've got to admit that I miss those days.

Run Back to You (1980) (M.Crenshaw) A friend of mine had an ex-girlfriend marry a close friend of his and I got two good pop songs by writing about his personal crisis: 'Maryanne', from my first album, and this one. At some point my brother said that he didn't like this song, so it got buried. But I think that the first two bars of this may be my favorite thing on the CD.

(continued inside booklet)



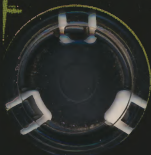
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**RAZOR
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**the
9 volt
years**

**battery
powered
home demos
& curios
(1979-198?)**



**Marshall
Crenshaw**

7930182838-2

**RAZOR
& TIE**

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